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Germany

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Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'''', 1071 ZA Amsterdam Phone: 020 6737943

e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486

Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 1901 Golden Rain Road #1, Walnut Creek, CA 94595-2180

Phone: 1-925-287-9550 e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

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(Prices current 2007)

QUARTETT (A moll)

für 2 Violinen, Viola, Violoncello.

1^{te} Violine.

I.

Daniel Protheroe, Op. 52.

Allegro molto.

mm 4853

797

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1^{te} Violine.

Musical score for the first violin on page 2. The score consists of 12 staves of music in G major. It features various dynamics including *p*, *ff*, *pp*, *mf*, and *f*, along with performance instructions like *molto cresc.*, *rit.*, *slow*, and *tempo*. There are also fingerings (1, 2, 3) and a section marked 'C'.

1^{te} Violine.

Musical score for the first violin on page 11. The score consists of 12 staves of music in G major. It features various dynamics including *dim.*, *ff*, and *f*, along with performance instructions like *molto cresc.*, *Prestissimo.*, and *2/4*. There are also fingerings (1, 2, 3) and a section marked 'S'.

1^{te} Violine.

1^{te} Violine.

pizz.

arco

1

arco

R

1^{te} Violine.

ff

mf

rit.

E tempo

p

dim.

p

pp

Presto.

poco a poco cresc.

ff

Prestissimo.

ff

sf

sf

sf

sf

ff

II.

Allegretto grazioso.

Musical score for the first system of the first violin part, measures 1-20. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto grazioso." The dynamics include *mf* pizz., *mf*, *arco*, *mf*, *pizz.*, *mf*, *arco*, *ff*, *p*, *f*, *rit.*, and *f*. The score includes various musical notations such as slurs, accents, and trills.

Musical score for the second system of the first violin part, measures 21-40. The key signature is one sharp (F#), and the time signature is 2/4. The dynamics include *f*, *pizz.*, *arco*, *pizz.*, *arco*, *cresc.*, and *ff*. The score includes various musical notations such as slurs, accents, and trills.

IV.

Allegro vivace.

4 pizz.

797

797

p

molto cresc.

ff

p

C

rit. *slow* *tempo*

mf *p* *pp*

ff

D

dim.

3 *S*

molto cresc.

ff

Prestissimo.

ff

ff

2^{te} Violine.

arco

cresc.

pp

ff

Q

f

f

sf

sf

1 pizz.

arco

pizz.

arco

f

p

f

1R

mf

2^{te} Violine.

molto cresc.

3

3

ff

mf

rit.

E tempo

dim.

F Presto.

poco a poco cresc.

ff

Prestissimo.

ff

sf

sf

sf

sf

ff

II.

Allegretto grazioso.

pizz.
mf
 arco
mf
 pizz.
mf
 G arco
ff
rit.
p.
f
 8
 1
 1

1. pizz.
 2. pizz.
 arco
f
P
 arco
 1
 pizz.
 1
 arco
 1
 pizz.
 1

IV.

Allegro vivace.

mf
arco
pizz.
f
arco
K
ff
pizz.
p
arco
pp
arco
ff

III.

Andante espressivo.
mf
p
L
cresc.
dim.
p
rit.
pp
tranquillo
M
rit.
espressivo a tempo
p
pizz.
p
mf
pp
ppp

Abaco Alquen Ambrosio Arensky Asplmayer Aulin Bargiel Barnekow Barnett Bazzini Bendl Benett Berger Bertini Bischoff Blanc Blumenthal Bozly Boisseffre Brambach
 ul Liebeskind Lindblad Lindpaintner Litloff Luigini Lux Macan Macfarren Malling Manns Mayseider Mica Molique Moja Moniuszko Nachez Napravnik Naumann Norm
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QUARTETT (A moll)

für 2 Violinen, Viola, Violoncello.

Viola.
 I. Daniel Protheroe, Op. 52.

Allegro molto.

3 *p*

3 *p*

molto cresc. *ff*

ff *p* *p*

C

mf *rit.* *slow* *tempo* *p* *pp*

ff

D 1

1 R *dim.* *mf*

dim.

3

S *molto cresc.*

ff

1 *f*

Prestissimo. *ff*

5

ff

Viola.

pizz. arco
 cresc. *ff*
 Q
 1
 pizz. arco
 pizz. arco
f *f* *p*

Viola.

molto cresc.
mf
 rit. *E tempo*
 dim.
F Presto.
 poco a poco cresc.
 1
ff
 Prestissimo.
 1
ff *ff* *ff* *ff* *ff*

II.

Allegretto grazioso.

pizz.
mf
 arco
mf
 pizz.
 G arco
ff
rit.
p
f
a tempo
f
 tr
 H

cresc.
 f
 1.
 2.
 P
 f
 1 pizz. arco
 1

Viola.
IV.

Allegro vivace.

Musical score for Viola, page 8, measures 1-12. The key signature is two sharps (F# and C#), and the time signature is 3/8. The tempo is marked "Allegro vivace." The score begins with a *mf* (mezzo-forte) dynamic. Measures 1-4 contain a melodic line with eighth and sixteenth notes. Measures 5-8 continue the melody with some rests. Measures 9-12 feature a series of dotted eighth notes, with a *cresc.* (crescendo) marking below measure 10. A first ending bracket labeled "1" spans measures 11 and 12.

Viola.

Musical score for Viola, page 5, measures 1-12. The key signature is two sharps (F# and C#), and the time signature is 3/8. The score begins with a melodic line. Measures 1-4 continue the melody. Measures 5-8 feature a *ff* (fortissimo) dynamic. Measures 9-12 include a *tr.* (trill) and *espress.* (espressivo) marking. A first ending bracket labeled "1" spans measures 11 and 12. Measures 13-16 feature a *pizz.* (pizzicato) marking. Measures 17-20 include an *arco* (arco) marking and a *ff* dynamic. Measures 21-24 continue the melody. Measures 25-28 feature a *molto f* (molto fortissimo) dynamic. Measures 29-32 include a *p* (piano) dynamic. Measures 33-36 feature a *pizz.* marking and a *pp* (pianissimo) dynamic. A second ending bracket labeled "2" spans measures 35 and 36, followed by a first ending bracket labeled "1" for measures 37 and 38.

Viola.

mf

arco

pizz.

p

arco

K

ff

p

pizz.

arco

pp

pizz.

arco

ff

Viola.

III.

Andante espressivo.

mf

p

cresc.

L

dim.

p

pp

rit.

espress.

cresc.

tranquillo

M

molto sf

sf

rall.

tempo

p

mf

pp

ppp

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Violoncello.

I.

Daniel Protheroe, Op. 52.

Allegro molto.

pizz.

p

arco

f

pizz.

rit.

Arco

tempo

rit.

tempo

p

p

mm 4853

797

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Violoncello.

Violoncello score for page 2, measures 1-16. The music is in bass clef with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Measures 1-2: *mf* (mezzo-forte), slurs, and accents.
- Measures 3-4: *mf* (mezzo-forte), slurs, and accents.
- Measures 5-6: *ff* (fortissimo), slurs, and accents.
- Measures 7-8: *p* (piano), slurs, and accents.
- Measures 9-10: *C* (Crescendo), slurs, and accents.
- Measures 11-12: *4* (fourth measure), slurs, and accents.
- Measures 13-14: *rit.* (ritardando), *slow*, *p* (piano), *tempo*, *pp* (pianissimo).
- Measures 15-16: *ff* (fortissimo), *pizz.* (pizzicato), *arco* (arco), and slurs.

Violoncello.

Violoncello score for page 11, measures 1-16. The music is in bass clef with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Measures 1-2: Slurs and accents.
- Measures 3-4: Slurs and accents.
- Measures 5-6: *p* (piano), slurs, and accents.
- Measures 7-8: Slurs and accents.
- Measures 9-10: *S* (Sforzando), *molto cresc.* (molto crescendo), *ff* (fortissimo).
- Measures 11-12: Slurs and accents.
- Measures 13-14: *2* (second measure), slurs, and accents.
- Measures 15-16: *Prestissimo.* (Prestissimo), *ff* (fortissimo), and slurs.

Violoncello.

Violoncello score for page 10, measures 1-15. The music is in 3/4 time with a key signature of two sharps (F# and C#). The score includes various dynamics and articulations:

- Measure 1: *cresc.*
- Measure 2: *ff*
- Measure 3: *pizz.*
- Measure 4: *arco*
- Measures 5-11: Fingerings 1 through 11 are indicated below the notes.
- Measure 12: *ff*
- Measure 13: *drum*
- Measure 14: *fp*
- Measure 15: *drum*

Violoncello.

Violoncello score for page 3, measures 1-15. The music is in 3/4 time with a key signature of two sharps (F# and C#). The score includes various dynamics and articulations:

- Measure 1: *molto cresc.*
- Measure 2: *ff*
- Measure 3: *mf*
- Measure 4: *rit.*
- Measure 5: *E tempo*
- Measure 6: *ff*
- Measure 7: *drum*
- Measure 8: *F Presto.*
- Measure 9: *pizz.*
- Measure 10: *arco*
- Measure 11: *poco a poco cresc.*
- Measure 12: *ff*
- Measure 13: *ff*
- Measure 14: *ff*
- Measure 15: *ff*

Violoncello.

II.

Allegretto grazioso.

mf pizz.

arco

mf pizz.

arco

ff

p

rit.

a tempo

ff

ff

ff

ff

ff

Violoncello.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Violoncello.

IV.

Allegro vivace.

mf 1 2 3 4 5 6 7 8 9 10 11

12 13 14 15

1 N pizz.

arco pizz.

arco pizz.

arco 1 3

cresc.

0

cresc.

Violoncello.

1 2

pizz.

ff

I espress.

ff

molto f p

p

1

Violoncello.

J pizz.
mf

arco

pizz.

arco

K.
ff

pizz.
p

arco

pizz.

arco
ff

Violoncello.

III.

Andante espressivo.
mf

p
cresc.

dim. *L* *p* *espressivo*

rit.

pp *tranquillo* *M* *p* *molto rall.*

sf *tempo* *sf*

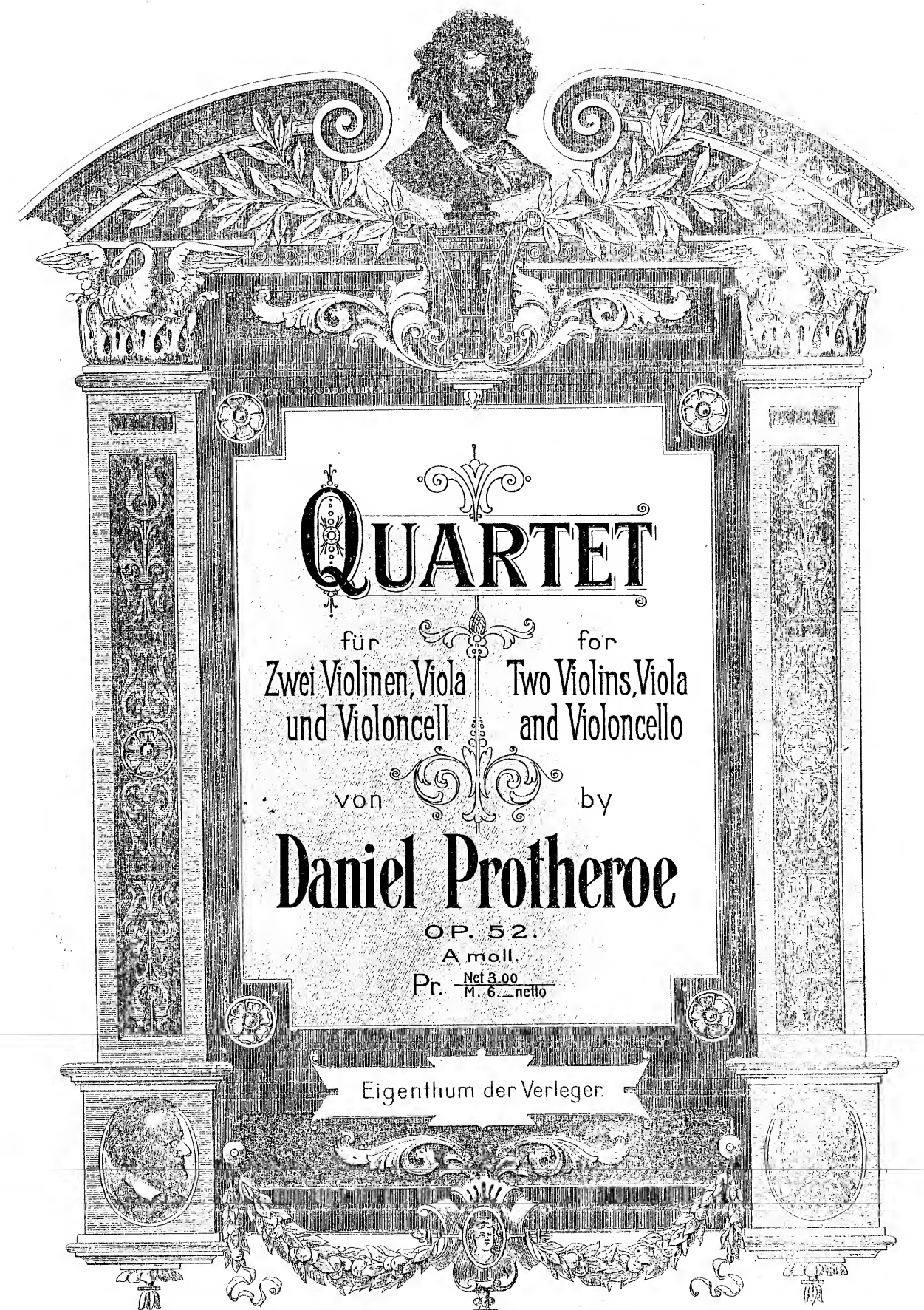
p

mf

espressivo

pp *ppp*

Daniel Protheroe (1866-1934) was a Welsh choral conductor, teacher and composer. Born in Ystradgynlais he emigrated to America, establishing himself first in Scranton, Pennsylvania where he conducted the Cymrodorion; then in Milwaukee; and finally in Chicago where he conducted the American Choral Society.



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8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

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